/58 cont'd/

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their good fortune is attached to the persons of their children, to the animals they raise, to the grain they cultivate. When a daughter is given in marriage, it is good fortune which goes away; when animals are sold, it is wealth which abandons them.... Now to keep good fortune and wealth from leaving the family, they take from the braid of the daughter given in marriage the two red strings, which they attach to the tang hsia, they take hairs from the animals, they keep some grains of the cereals they sell. Favors received from spirits cannot be sold; so they believe they are in order with the spirits by keeping a souvenir of the favors received. They will therefore kneel before the tang hsia as before the spirits.

585 family's good fortune may not go away with the daughter who is leaving the home. The son-in-law takes the new comb he has brought, passes it three times through his own hair, then three times through that of his bride. The third time he leaves it in her hair and goes out of the room.

The door of the room is closed, and the women inside comb and dress the bride. The two recent singers /59/ had brought a red [823] garment for her, because the bride must be dressed all in red today. Nevertheless, she sometimes covers her head with a green veil. The two companions stay in front of the bride's room and intone the song of the toilette while the women inside hurry to finish their task. They are heard singing, "We who are named L have come to the home of the honorable Wang family with a comb having an even number of teeth; we have not learned to comb hair, we beg you, comb the girl's hair with art in our place.... We have brought earrings, we beg you to put them on her," and so on for all the pieces of attire.

Mo /105 cont'd/
587 then called, if it is a son, either, according to the Chinese custom,
589 Hiao cheng tse, i.e., "/son/ born during the mourning period," or
765 else, according to the T'ou-jen custom, xara khû, i.e., "black
[177] son," which again means "son of mourning" since black is the color
[822] of mourning among the T'ou-jen; they say "to wear black" for "to be in mourning." Black was formerly also the color of mourning among the Mongols. When widows who have not remarried bear
Mo [847 children after two years, it happens that these children are abandoned
848] or that they are drowned right after birth, especially if they are girls. That happens when the family has many children, or when none of
Mo [792] the neighbors wants to feed the poor being. When the newborn is a son, they will keep him, but he will not inherit family property, and as a general rule they will send him at about the age of nine or ten to a lamasery to remain a bachelor. This is the most practical solution for avoiding difficulties in the family later. (1)

Ma [847 848]

1. Shirokogoroff, op. cit. p. 77: The Manchus are very strict in killing illegitimate children, i.e. the children born by unmarried girls and widows.

The other Tungus groups consider girls who have children as the best for marriage, because these girls have the proof of their fecundity. /Cited in English./

Mo 595 c) The third category of polygamists is met in well-to-do families who lack workers.

Mo 461 462 595 We have seen that all the work, so to speak, is assigned to the wife; the household duties, the care of the livestock, and a large part of the work in the fields. A T'ou-jen wife actually kills herself with work. It is painful to us to look at these men with the nomadic instinct, do-nothings, idlers, spare themselves the least fatigue. It can happen, therefore, in families which have much

[52 cont.]

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[Note on foreign text p. 53-55 cont.] the arrow of good fortune in the word yãn̂dar. They interpret the yãn̂ as "good fortune" and the dar as "to increase." The old man, however, would not let the dar be applied to the entire arrow, but only to the hada attached to it, and he is correct in this, for dar in Tibetan signifies "cloth, silk." He stated that the whole thing, including the urn, is always only called yãn̂sdzia. It is unclear to me what the sdzia in this combination actually means. It is doubtful that it is a literary botching of mda', "arrow."

In order to determine the meaning of the arrow of good fortune in more detail, it is best to start from the Tib. word g.yaṅ. According to Ch. Das, the sense of wealth, fullness of life, treasures, state of well-being is connected with g.yaṅ. This is apparent from the corresponding combinations with g.yaṅ (cf. pp. 1149ff.). The very essence of good fortune, however, seems to be the sheep; metaphorically it is simply called g.yaṅ-dkar, "the white good-fortune." White is also the color of good fortune. But how, then, is the arrow of good fortune to be comprehended as the carrier of good fortune?

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Its peculiar character becomes clearest at the wedding ceremony. When the bride departs from the parental house and is led three times around the threshing floor on horseback, the father of the bride runs behind the bride three times

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[822]

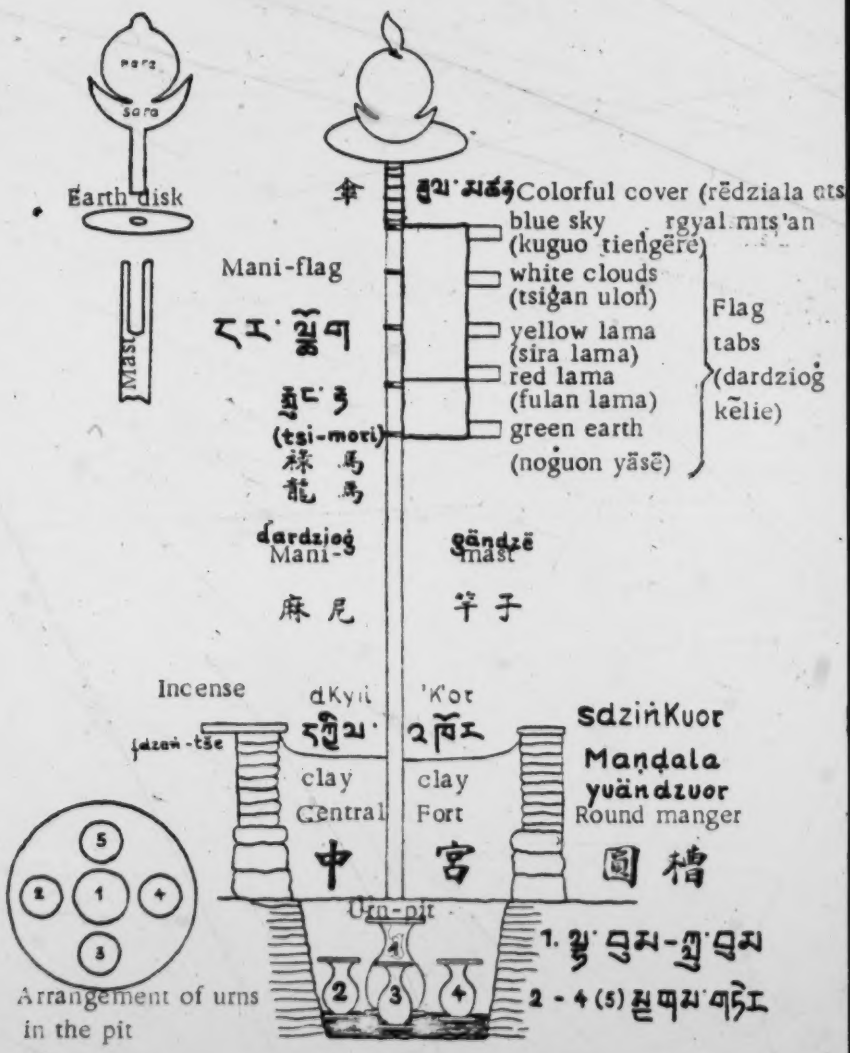

Fig. 7. Mani-tree and Central Fort.

The large urn in the center (1) is called Spirit-Naga-urn, the accompanying urns (2-5, three of which are visible), magical treasure.

[57 cont.]

*778 attached to the tree along the long side. On the average the length is 150 to 200 centimeters. The master of the household first takes this bolt of cloth to a lamic monastery where it is [782] printed with prayers and the picture of an air-horse in the monastery press, only on one side, however. About three-quarters of the flag is covered with prayers, and the lowest quarter with the air-horse. At home the man or the woman then sews a row of strings on one long side, with which the flag is tied to the pole. [58]. The other long side, fluttering in the breeze, is [822] provided with five tabs of cloth in the five sacred colors. The length depends on the flag. Usually they are about two fingers wide and a finger long. They may be quadrangular or triangular. The flag is likewise fumigated and placed next to the cover on the household altar. For these tabs, too, there are no regulations concerning the origin and nature of the material (7).

[192]

7. [Foreign text p. 61.] The mani-flag has various names; cf. below, Note 10. All these names apply in the first place to the horse-image, then to the flag, and finally to the entire tree. The image is the most important, especially when one considers that paper images are also in use.

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On every flag or every image there are the most varied sayings and representations, in Tibetan or Chinese or Mongolic. Sometimes the horse also bears on its back the sign of good fortune, nuru. These paper horses play [171] an important role in the ceremony of releasing the horses, which is performed by the Tujen as well as by the Chinese and Tibetans. This ceremony is practiced at certain times of the year, for instance, in the month of the

[67 cont.]

539 *778 prayer. He prayed for seven days. On this obo they heaped white stones. Within the circle of the obo they piled large stones in layers. On the peak of the obo they stuck cypress twigs and tied wool from the white sheep to them. They covered the circle of the obo with white earth (5). They wrapped the obo with silk.

[822]

5. [Foreign text p. 69.] The white color is the lucky color of Lamaism. The white conch, the white earth-god urns, the white flocks of wool on the twigs of the tree of life are to be recalled. When someone starts a journey it is said: may your way be white. Among the Tulkus this is even symbolically expressed by scattering flour, chalk, etc. on the path. The monasteries are painted white, and the palace of the earth-spirit is supposed to be white.

[484]

[346]

In the days of the three summer months they threw at the obo, galloping on their horses. They threw white stones, they threw gold and silver, they threw grain and butter. And the life of man unfolded" (6).

6. [Foreign text pp. 69-70.] This passage is literally translated from the Tujen version of the Geser legend as it was dictated to me by a singer with the aid of the old man. It characteristically shows how closely the conception of the obo is connected with Buddhistic forms. Nothing is to be seen of the repeatedly asserted hostility between Buddhism and pre-Buddhistic cults. In lamic monasteries there are books concerning the erection of obos; I did not succeed in seeing such a book, however,

[621 cont.]
loaves of bread are round, about 30 to 40 centimeters in diameter, and about five centimeters thick. They have a large round hole in the center (1).

1. [Foreign text p. 622.] I learned nothing about the significance of the large round hole in the loaves of bread.

Other acquaintances and relatives also appear with gifts for the child, usually material for little dresses, blue for a boy, red for a girl.

Name-giving: On the morning of the same day the spear-soothsayer is invited. After he has drunk his morning tea, the master of the household gives the great incense offering in the yard, and the soothsayer divines whether he himself or the master of the family should give the child its name, and which name the spirit desires.

If the soothsayer gives the name, then bread, tea, and butter are brought on a tray. The mother takes the child in her arms and places herself in front of the soothsayer. The latter sets the spear aside, takes some butter from the tray with his finger, smears it on the child's forehead, and says, for example: "He shall be called mountain-spirit." This signifies that the child is consecrated to the mountain-spirit and will be called by its name (3). After that he takes bread and offers it to the

3. [Foreign text p. 622.] The Tujen like to give names that refer to a spirit, for example: guānbō-sdzia, that is, dedicated to the Guāmbo; ifulā sdzia, dedicated to the mountain-spirit; xaldan sērāṅ (Tib.) (5) [see Note 5 immediately following this note], golden palace; lasdze sērāṅ, pass-peak-palace; tuguān ula, mountain of the Tuguān. Girls' names are popularly given for special reasons, for example, tayin mdzuo, "full fifty," because

[865 cont.]

782 776 Types of fire-pouring: There is a whole series of different fire-pourings, depending upon the deity concerned. Usually the fire-pouring is undertaken to honor the following deities: the horse-god, the cattle-god, the lion-god, and the water-faced Buddha.

[822] [866] Other types depend upon the color of the gods. Thus there is a red, yellow, white, and black fire-pouring. The tormas are also colored according to the colors of these gods, which they represent. Likewise, a special kind of wood is used for the 782 individual colors: for the red, tamarisk wood; for the yellow, [824] white thorn; for the white, poplar wood; and for the black, black thorn. The ceremonies are the same for the first three fire-pourings; only the prayers vary. -- The black fire-pouring in particular, however, deviates from the others (6).

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6. [Foreign text p. 868.] Lamas report that there are many different types of fire-pourings, the four mentioned here being only the four main types, and that they have extensive books concerning the rites. -- The description of these orthodox Lamaistic rites would require a special study. In this connection, cf. Lessing, Yung Ho Kung (pp. 150-161). Only one of the many types practiced in the monastery is described there, and also only the phases "which can be easily observed by the inexperienced visitor" (p. 150) [cited in English]. Without going into a comparison with the above-described form, let it merely be pointed out here that the basic features are identical. Of the four main types characterized by Lessing, only the color agrees with the account given by my informant; he knew nothing